



I Touched All Your Stuff

(A Vida Privada dos Hipopótamos)



Directed by Maíra Bühler and Matias Mariani

A Cinema Slate Release

Running time: 91 minutes

Language: English, Spanish and Portuguese with English subtitles.

Year: 2015

www.CinemaSlate.com

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Synopsis:

Winner of the Best Editing award at the Rio de Janeiro International Film Festival, and an official selection at RIDM (Montreal International Documentary Film Festival) and FID Marseille, ***I Touched All Your Stuff*** (*A Vida Privada dos Hipopótamos*) tells the story of Chris Kirk, an IT technician from Michigan who left a stable job in Olympia, WA, and moved to Bogotá in search of a more fulfilling life.

After reading about Pablo Escobar's hippopotamus in a magazine, Chris Kirk bought a plane ticket to Colombia and decided to start anew in South America. On his first day in Bogotá, he met a beautiful Japanese-Colombian woman named "V," and the two began a love affair that would culminate in his arrest for drug smuggling in Brazil.

While in jail, Chris Kirk authorized co-directors Maíra Bühler and Matias Mariani to retrieve an 80 GB hard-drive that was in his friend's possession in Seattle. In the drive, were private videos, pictures, emails, and chat exchanges from his time in Colombia -- and some of that material is included in ***I Touched All Your Stuff***.

The result is a film that dives deep into Chris Kirk's complex relationship with "V," while also revealing something universal about the very nature of storytelling.



Crew:

Directed by Maíra Bühler and Matias Mariani

Script by Matias Mariani and Maíra Bühler

Editing by Luisa Marques

Produced by Matias Mariani

Executive Producers: Luis Dreyfuss and Marília Alvarez Melo

Cinematography by Pedro Eliezer and Basil Shadid

Direct Sound: Juliano Zoppi, Matt Sheldon, Nikolas Drankoski, Brett McDonald

Sound mix: Beto Ferraz

Cast:

Chris Kirk

Maíra Bühler

Matias Mariani

Chris Sand

David Scherer Water

Keith Jewell

Jen Bowes

Jon-Mikel Gates

Sam Shaban

Patrick Mapp

Lucas Trerice

Terry Kosiara

Tim Scrimger

Robert Bismuth

Andras Jones

Doug Stanhope

Jody Doty



Directors' Bios

MATIAS MARIANI - Writer / Director



Matias Mariani has a bachelor's degree from NYU and now lives in São Paulo, Brazil, where he directs and produces feature documentaries and other projects.

His first short film, *Rear View of a City*, won the ABD award in the Rio de Janeiro International Film Festival. Mariani also produced the acclaimed features *Sonhos de Peixe* (Cannes Critics Week), *Adrift* (Cannes Certain Regard) and *Drained* (Sundance).

Before co-directing *I Touched All Your Stuff* with Maíra Bühler, Mariani co-directed with her the feature documentary *She Dreamed That I Died*, winner of the Best Directing award at the Paulínia and Viña Del Mar International Film Festivals.

Mr. Mariani recently wrote the film *Pendular*, to be directed by Julia Murat (*Found Memories*), and is now writing a feature film about Nigerian immigrants. Both films are set in the city of São Paulo.

MAÍRA BÜHLER - Writer / Director



Maíra Bühler began her film career as a script assistant for Cao Hamburger (in *The Year My Parents Went on Vacation*). She then went on to direct, together with João Sodr  and Paulo Pastorelo, the film *3.5 Overpass*, winner of the Best Film Award at It's All True International Documentary Film Festival.

Together with Matias Mariani, Ms. Bühler co-directed the film *She Dreamed That I Died*, winner of the Best Directing award at the Paulínia and Viña Del Mar International film festivals.

Before *I Touched All Your Stuff*, Maíra Bühler also created and directed a documentary TV series in Brazil called *Beauty Shop Talk*, an anthropological take on São Paulo's beauty salon industry. She is currently researching and writing her next film, about the crack-cocaine addiction.



AN INTERVIEW WITH THE FILMMAKERS

This interview with *Maíra Bühler* and *Matias Mariani* was originally published in the [Montreal International Documentary Festival](#).

How did you discover Chris Kirk's story, and how did the project start?



We were working on the research for our previous film, *She Dreamed That I Died*, in which we painted a broad canvas of foreigners arrested in Brazilian prisons. During the research we interviewed over 500 people, pen and paper at hand, always asking the same question: "Tell us about your life?"

From all those interviewed, Chris was the only one who refused to answer this question.

Instead, he asked us a series of questions, on the film we were planning to make, and said he would only talk to us if he had 8 hours to tell his story directly to the camera. We were, to say the least, and what he told us, the so-called V. Story (a tale about his love and obsession for a Japanese-Colombian woman), was our point of entry to what would become this new film.

There is real narrative construction in the film, that's one of the reasons why I TOUCHED ALL YOUR STUFF is so fascinating. How long was your investigation, and what choices did you make during the editing process?

The investigation took the better part of five years, in which we dedicated ourselves to the project as well as other stuff (we didn't have any funding through most of that time). Early in this process Chris directed us to find a 80 GB hard drive which he had left with friends in Olympia, and which contained his systematic cataloguing and registration of this relationship he had with V., and that's when we made what would probably be the most important conceptual decision of the film: that his story would be told through this hard drive, that the information in there would guide our creative process. That, together with another important decision – not to interview V., and focus the whole film on his perspective of the story – were the leading parameters of our editing process.

Kirk is a storyteller, and sometimes we don't know what to think when we're listening to him. Did your relationship change during the shooting? How did you interact with him?

Yes it did, at first we were very entranced by his narrative capabilities, by how well he was able to craft his tale. However, even in the beginning, there were parts of his story that seemed inconsistent, or that he simply refused to talk about. And that was a motivation in itself, not a motivation in « finding out the truth » (an act we, as filmmakers, abhor), but a motivation in making his story more absorbing and intricate by pointing out – through editing – where he somehow lost control of the story, and it developed more of a life of its own.

Have you been in touch with Kirk after you finished the film?

Yes, we've been in touch with him. When we finished the film we went to Olympia-WA to show him the final cut before premiering it in Marseille. As he had given us total freedom to work, we thought



it would be nice of us to show him in a private situation before going public. After that, Chris also went to Marseille and was able to be in the Q&A with us. Besides that, we keep him updated about festivals, critics and all matters related to “I Touched All Your Stuff.”



Did you ever think about finding V.?

When we first heard the story, we did. But as soon as we got the HD we understood that V. would be always a kind of “hidden” character, someone that is not objective but that is a projection of Chris’s own perception about her.

We wanted to built a subjective portrait more than anything else. Of course that had to do with the choice of never showing her

face and keeping her mysterious, conveying this inapprehensible aspect of “the other” in human relationships.